A DESCRIPTIVE ANALYSIS OF THREE FRENCH WORKS FOR CHAMBER WINDS FROM THE CONDUCTOR'S PERSPECTIVE

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SUBMITTED TO THE GRADUATE SCHOOL

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The development of the modern-day wind band has progressed over several centuries and gained acclaim throughout the world. Prior to the establishment of these independent wind bands, composers wrote for the wind sections of the orchestra that consisted of only wind instruments. Beginning around the eighteenth century, this style of chamber music was known in the military as "harmoniemusik" and provided some of the earliest compositions available for winds only. The instrumentation for harmoniemusik varied depending on the geographic location of the ensemble, but was based on a core group of approximately four to six instruments. Eventually, the instrumentation for harmoniemusik ensembles was recognized as eight players, consisting of two oboes, two clarinets, two bassoons and two horns.[1]

With the contributions made by French composers Francois-Joseph Gossec and Charles-Simon Catel, harmoniemusik ensembles began performing more frequently at outdoor entertainment concerts during the French Revolution.[2] Gossec, Catel, and Bernard Sarrette – a National Guard captain who had no musical training or experiences – insisted on creating an ensemble for performing at festivals in 1789.[3] This ensemble consisted of approximately forty-five musicians and was given the name: *Corps de musique de la Garde nationale* – National Guard Band.[4] The National Guard Band and similar ensembles grew in size, with the major benefit that they were able to produced large sounds in outdoor venues without the complications

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[1] Stephen Rhodes, "Revolution and Nineteenth-Century Europe," *A History of the Wind Band*, Lipscomb University, 2007, https://ww2.lipscomb.edu/windbandhistory/rhodeswindband_05_19thcenturyeurope.htm.
[2] Ibid.
[3] Adam Kehl, "Critical Editions and Comparative Analysis of Three Representative Wind Band Works from the French Revolution," Dissertation, University of South Carolina, 2014.
[4] Kehl, 3.

of the string instruments.[5] Other French composers that contributed to the wind repertoire during the French Revolution include Luigi Cherubini, Hyacinthe Jaden, Louis Emmanuel Jadin, and Ètienne Méhul.[6] Music performed by winds, both small chamber and larger ensembles, became quite popular during the French Revolution and established the medium as relevant music.

Although modern bands and wind music have historically been primarily associated with the United States for entertainment purposes and association with nationalism, wind music was growing and developing all over the world in the centuries following the French Revolution. Several composers began writing for the wind medium, including composer Hector Berlioz who produced the *Symphonie Funèbre et Triomphale* (1840), which showcased a large-scale version of the ensemble Gossec and Catel had previously established. Berlioz's composition for band featured more than one hundred wind musicians.[7] Later, Felix Mendelssohn composed *Overture for Wind Band*, Op. 24 (*Notturno*) in 1824[8] – a composition that is now recognized as a standard work in the chamber winds repertoire. Numerous notable French composers including Darius Milhaud, Oliver Messaien, Edgard Varese, Francis Poulenc, Arthur Honegger, Jean Françaix, and Pierre Boulez contributed to the wind medium over the nineteenth and twentieth centuries, Additionally, one important large ensemble work, *Dionysiaques,* Op. 62 was composed by Florent Schmitt.

In addition to being a significant region for the early development of wind music, France was also the epicenter for new trends in all artistic mediums throughout the late nineteenth and early twentieth centuries. The Paris Conservatory was one of the most sought-after music programs in the world, and students came from all over the world to study with one of the

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[5] Rhodes.
[6] Kehl, 6.
[7] Rhodes.
[8] Rhodes.

leading composition teachers at the time – Nadia Boulanger. In addition, French music culture drew inspiration from the growing genre of jazz in the United States after Darius Milhaud began using jazz idioms in his compositions in the early twentieth century.[9] Other French composers, such as Pierre Boulez and Olivier Messiaen, were exploring new developments in twelve-tone and serialism practices, which was far different than traditional Western music and caused discord in the world of music. As a result of the outreach and exploration of the French music industry, it seemed that French composers were at the forefront of what was new, advanced, and in some regards, elegant.

It is only natural that composers are influenced by culture and their local surroundings, things including politics, art, landscapes, and dialect. French music may inherently display unique characteristics in composition and aesthetic. Dr. Chin Ting Chan, Professor of Composition and Theory at Ball State University, gave this brief statement as to why French music might have these specific characteristics:

> …French music, [when compared] to German, sounds more fluid (influence from the language), and less about form/structure. Phrases tend to be long and not so motif-driven. The harmonic progression is not so much about direction, but more about fluid movement/motion. Also, it values more on individual timbres of instruments… The use of scales/harmonies shouldn't be the 'cause' of what the music sounds like; they are [a] means for composers to convey their aesthetics. ....to me, French music generally is less emotional than Russian and German music, but it is more about depicting an atmosphere.[10]

While many recognize bands as an American staple based on the contributions of John Philip Sousa and the development of the wind ensemble by Fredrick Fennell, France must be acknowledged for the inception of wind bands and the contribution to the wind repertoire.

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[9] Joseph Auner, *Music in the Twentieth and Twenty-First Centuries* (New York: W.W. Norton & Company, 2013), 99-100.
[10] Chan, email message from composition professor, October 29, 2020.

The goal of this research is to gather information and gain a better understanding about the development of French wind band music through a descriptive analysis of the three works for chamber winds written by French composers. The works are the "Fanfare" from *La Péri* by Paul Dukas, *Dixtuor pour Instruments á Vent* by Claude Arrieu, and *Petite Symphonie* by Charles Gounod. In addition, this project will serve the researcher by providing the experience of studying, rehearsing, and conducting three pieces.

"FANFARE" FROM *LA PÉRI* – PAUL DUKAS

Paul Dukas was born on October 1, 1865, in Paris, France. Although Dukas was interested in playing piano at a young age, his family struggled financially, and he was unable to take lessons. Because of his families financial constraints, he had to use his neighbor's piano when given the opportunity. In 1882, he enrolled in the Paris Conservatory to pursue composition.[11] He was later enlisted into the French military, where he continued his musical development by studying music from earlier time periods and the scores of Richard Wagner, which afforded him new insight about composition.[12] Dukas spent most of his career as a composer, music critic, and teacher, but he also educated himself about worldly topics such as politics, history, and philosophy.[13] Paul Dukas passed away on May 18, 1935, in Paris.

The "Fanfare" from *La Péri* was composed in 1912 and is an extension or excerpt taken from what Dukas called a symphonic poem for dancing – an opera/ballet.[14] Dukas was known to

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[11] Manuela Schwartz and G.W. Hopkins, "Dukas, Paul," *Grove Music Online*, 2001, Accessed 18 Nov. 2020, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000008282.
[12] Norman E. Smith, *Program Notes for Band* (Chicago: GIA Publications, 2002), 181-182.
[13] Schwartz.
[14] Smith, 182.

be very critical of his own work and burned the manuscripts of some of his larger works prior to his death, believing they did not live up to his standards and expectations. Of the twelve major works that survived, *La Péri* was Dukas' last major published work along with his most famous work, *The Sorcerer's Apprentice*.[15]

La Peri tells the story of Alexander the Great (Iskender) and a fairy in the service of Ormuzd, the god of light. In the original Perisian translation, Péri means "genie" or "elf." This translation has been adjusted and modified as it has been carried to various parts of the world.[16] Dukas, along with other composers like Debussy, Ravel, and Falla, conceptualized the ballet with the intention of it being performed at Sergei Diaghilev's *Ballets Russes* – a famous ballet company in France. Unfortunately, *La Péri* was never performed at *Ballets Russes* because of too many disagreements between the parties involved.[17]

Because of the typical noise and chatter that came before performances, Dukas wrote this particular fanfare as a prelude in order to quiet the audience before the start of the ballet.[18] The fanfare occurs between the two larger sections of the ballet, similar to an entr'acte at the end of the intermission of a musical. However, unlike the overture or reprise in musical theatre, there is no thematic similarity between the fanfare and the section of the ballet that follows.[19] Elizabeth and Joseph Kahn shared the following information in regard to the "Fanfare" from *La Peri* and Dukas' compositional technique:

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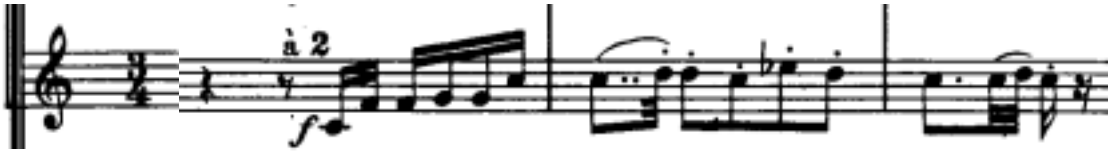
[15] Elizabeth Kahn and Joseph Kahn. "Fanfare from La Péri," Hilton Head Symphony Orchestra Program Notes, Last modified 2016. https://www.hhso.org/program-notes/january15/index.htm.
[16] Ibid.
[17] Schwartz.
[18] Nikk Pilato, "Fanfare pour precede 'La Peri'," The Wind Repertory Project, Accessed on Aug. 6, 2020, https://www.windrep.org/Fanfare_pour_pr%C3%A9c%C3%A9der_%22La_P%C3%A9ri%22.
[19] Smith, 182.

> Dukas's music reflects the composer's seemingly incompatible admiration for Wagner and French impressionism. The opening Wagner-on-the-Seine brass fanfare, which Dukas added to the ballet as an afterthought, imitates the fanfare Wagner wrote expressly to summon the audience after the intermission at his music dramas at the Bayreuth Festspielhaus.[20]

Dukas' *La Péri* "Fanfare" is scored for a brass ensemble, including trumpets in C, horns in F, trombones in C, and tuba. The work is a traditional ternary form of ABA, and the meter remains in a slow 3/4 meter throughout. *La Péri* "Fanfare" begins with bold, rich, chords from the ensemble and counter-melodic material from the horns. In the A section, Dukas distributes thematic material (example A) to various members of the ensemble and concludes each large section with full, tutti chords. The accompaniment for the repetitions of the melodic material varies from smooth, slurred chords to articulate sixteenth notes. This section is characterized by thirty-second notes and detached firm articulations. Dukas utilizes the full capabilities of brass instruments through the diverse styles.



Example A: Main melody of *La Péri* Fanfare, state by horns (m. 5-7)

The B section of the fanfare presents a characteristically different aesthetic. Dukas uses a modulatory sequential pattern to offer variance in color and contrast to the previous section. He uses the softer dynamic of mezzo-forte, and articulations are lyrical and legato. The B section lasts only ten measures, gradually building in dynamics before modulating back to A-flat major

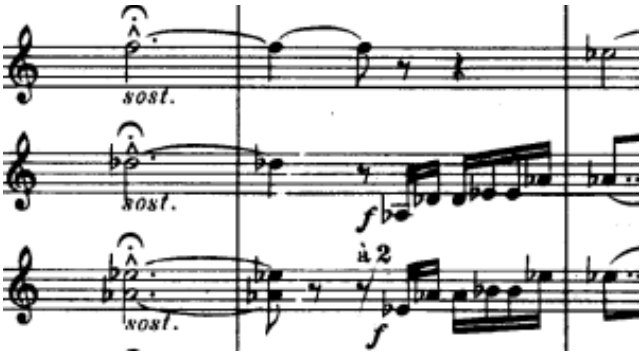
[20] Kahn.

and repeating the material from the A section. The piece concludes with more tutti chords and a six-note gesture from the trumpets.

Form of "Fanfare" from *La Péri*

A	A-Flat Major	m. 1
B	Various	m. 30
A'	A-Flat Major	m. 40

Conducting challenges for this piece are minimal. One challenge lies in maintaining an appropriate tempo. Because the piece is slower, there is a tendency for the piece to progressively get faster, but a steady tempo should be maintained throughout. Additionally, because of the drastic change in character in the B Section, the tempo will tend to slow down at this point – again, tempo should be maintained. Another conducting challenge may be found at the release of the dotted half notes and re-entering into the sections that follow. An example of this challenge can be found two measures before rehearsal no. 3. All members of the ensemble, except for the horns and third trumpet, sustain a note over the bar-line while the horns and trumpet release the note on count one and begin the main melodic material again (example B). The final conducting challenge is in the last measure of the piece where all instruments except for the trumpets sustain a note while the trumpets play a sextuplet figure. The conductor should determine if they want to conduct a division of the sextuplet (every other note) or if they will give a single beat for the whole gesture. The tempo that conductor chooses will play a role in their approach to this moment.



Example B: Challenges in conducting sustained

***DIXTUOR POUR INSTRUMENTS Á VENT* – CLAUDE ARRIEU**

Claude Arrieu composed *Dixtuor pour Instruments á Vent* in 1967. Claude Arrieu was a pseudonym used by Louise Marie Simon later in her life as a composer. Louise Simon was born in Paris on November 30, 1903. Simon was influenced by her mother, a pianist, at a young age and began playing piano as well as composing.[21] Simon later began her study of organ and composition at the Paris Conservatory in 1924; however, she broke her leg as a result of a bobsledding accident and was unable to continue studying organ. Therefore, Simon focused her studies on composition, counterpoint, and harmony where she was awarded first place in a composition competition at the Paris Conservatory in 1932. She studied with several teachers at the Paris Conservatory, but the most notable and maybe the most influential was Paul Dukas.[22]

Following her time at the Paris Conservatory, Simon had success teaching and serving in various roles at French Radio Broadcasting (FRB) at the right hand of Pierre Schaffer. Schaffer played a large role in the development of tape music in the middle of the twentieth century.

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[21] Michael Douty, A Conductor's Guide to Selected Works by Female Composers for Chamber Wind Ensemble," Dissertation, Florida State University, 2019, http://purl.flvc.org/fsu/fd/2019_Summer_Douty_fsu_0071E_15145.
[22] Juliette Garrigues, "Arrieu, Claude – (1903-1990)," *Encylopædia Universalis* [online], Accessed 1 November, 2020, https://www.universalis.fr/encyclopedie/claude-arrieu/.

Simon served as a producer and the assistant head of sound effects while at FRB, which contributed to the development of her compositional style.[23] She composed in various genres including film score, radio, opera, and ballet.[24] Her compositions have been labeled as having "wit, charm and harmonically adventurous qualities."[25]

Simon created a specific voice for herself through her compositions during a time when there was discrimination towards woman composing. As an early advocate for women and music, Simon began using the gender-neutral pseudonym, Claude Arrieu, around the year 1927. She never gave a specific reason for using the pseudonym, but she recognized that there were unfair biases placed on female composers of this time. Simon spoke publicly about her struggles as a young female composer, and based on that information, it can only be assumed that she began using the pseudonym to avoid discrimination.[26] Regardless of her decision to use a pseudonym, Simon advocated for her music and contributed to the repertoire.

Dixtuor pour Instruments á Vent (1967) is a lesser-known work of Arrieu's, however it is her most popular work for winds. The title of this piece translates to "Variations for Wind Instruments," and it was composed for a chamber wind ensemble consisting of flute, piccolo, oboe (doubling on English horn), two clarinets in B-flat, two bassoons, horn in F, trumpet in C, and trombone. The reason Arrieu composed the *Dixtuor* is unclear; however it was premiered by the Birbaum Ensemble (a French wind ensemble) on the National French Radio and Television

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[23] Françoise Andrieux, Revised by James R. Briscoe, "Arrieu, Claude [Simon, Anne Marie]", *Grove Music Online.* 2001; Accessed 30 Oct. 2020. https://doi.org/10.1093/gmo/9781561592630.article.01344.
[24] Rodney Winther, *An Annotated Guide to Wind Chamber Music* (Los Angeles, CA: Alfred Music, 2004), 228.
[25] Andrieux.
[26] Douty.

Broadcasting.[27] Michael Douty speculates that the piece was written with the intention of being performed on radio.[28] The work consists of five short movements and lasts approximately twelve minutes in duration.

Dixtuor is a particularly challenging piece for winds, with erratic melodic lines and unstable tonal centers. Musicians must be exceptionally proficient and confident with their individual parts. The work is particularly difficult for the brass due to large intervallic and non-idiomatic leaps in melodic lines as well as vigorous gestures in the trumpet and horn parts.[29] The work is skillfully crafted by Arrieu and presents a unique piece for chamber winds that is representative of the style and idioms of French music of the period. Arrieu's writing is idiomatic for each instrument, however some parts are considerably more difficult than others.

Movement I, *Allegretto Moderato*, sets the stage for the overall work and is in the form of Intro - A-B-A' (coda).[30] The A section is presented through several alternations of compound meters, with fragments of melodic material in the woodwinds that are interrupted by angular brass gestures. The melodies are anchored on pick-up notes over the bar lines that trade instrument groups on the weaker beats. (example C) The key center for the A Section is G and utilizes the Lydian mode, which makes frequent use of the note C-sharp in the melodic content. The A Section is developed through modulatory key centers, only to return to the key center of G to set up the B Section.

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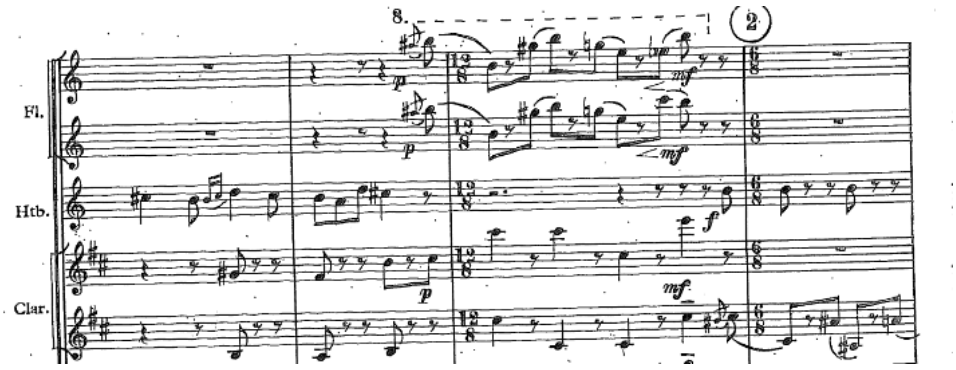
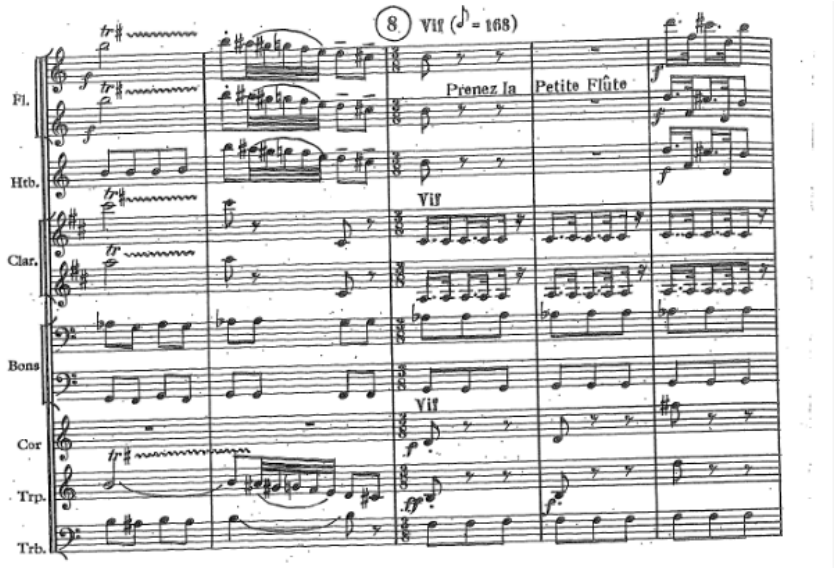
[27] France-Ynonne Bril, "Claude Arrieu: Catalogue of Works," Gerard Billaudot Publisher Website, last modified October 1997, 6, https://www.billaudot.com/_pdf/composers/arrieucatalogue.pdf.
[28] Douty.
[29] Winther, 228.
[30] Douty.



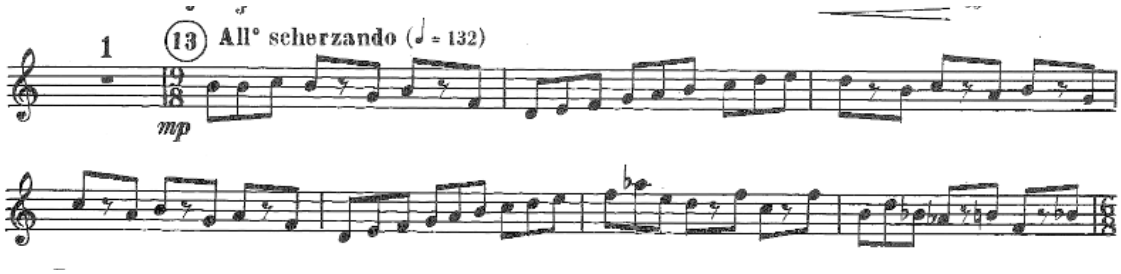
Example C: Trading melodies on weak beats and the use of pick-up notes

In the B section, the tempo increases and the meter changes to 2/4 and then to 3/8. The articulations become marcato and pulsating, similar to the rhythmic drive of Igor Stravinsky's *The Rite of Spring*. To accompany the more aggressive style, Arrieu couples the G Lydian key center with F minor in the trombone and bassoon (example D). The material from Section A returns briefly to close out the movement with the sustained interval of a tritone (B-F) in the clarinet and bassoon.



Example D: Polytonality Displayed in B Section of Movement I

Movement II, *Moderato*, is possibly the most challenging movement due to several meter changes, rhythmic independence, and dynamic shifts. The form of movement II is identified as A-B-(Trans/Intro)-C-A', although the material at the very beginning acts more as introductory material that comes back later in the movement.[31] The A section displays no strong tonal key center or melodic content, however the B section, *Alla Scherzando*, establishes the key centers of G and E based on the harmonic accompaniment and voice leading in the melody (example E). Arrieu develops the melody though short varied phrases in other voices. The C section, *Andante*, begins with an introduction/transition at a much slower tempo and is followed by the melodic content in the oboe. This melody should be approached more like a soloist in the 'etude-style', using rubato in the oboe with the rest of the accompanying musicians listening and supporting appropriately. The tonal center of this section is C minor, made evident by the chord structure at the beginning and end of the section.



Example E: Melody in Oboe

Following Section C, Arrieu returns to the opening musical statement and the original tempo; however, the theme is inverted and developed extensively to the end of the movement. This section uses short syncopated gestures that are usually met with a shift in dynamic from piano to forte, forte to piano, or terraced dynamics that gradually get louder over several

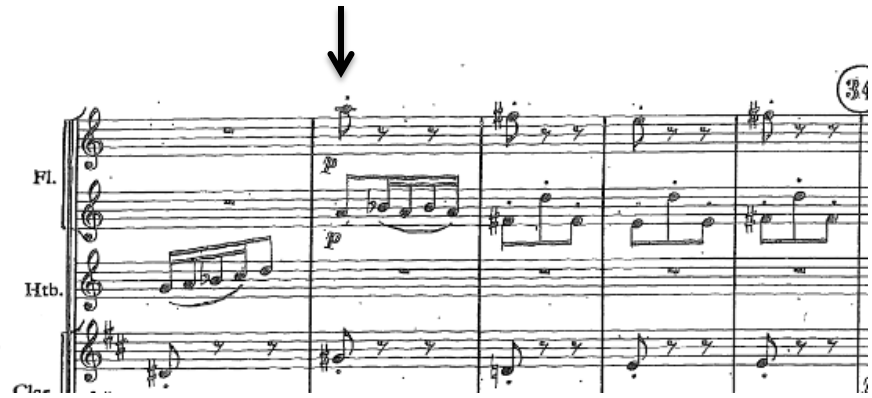
[31] Douty.

sequential statements of the melodic content. The tonal centers are ambiguous and unstable, however the movement concludes with a fortissimo unison/octave chord on B.

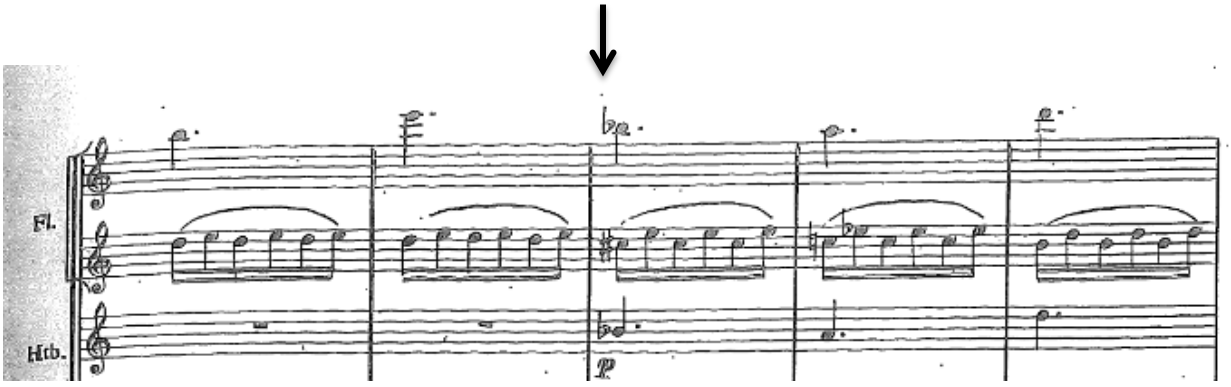
Movement III begins slowly (*Andante*), then transitions to a lively scherzo (*Allegro Scherzando*). Movement III is written in compound meters throughout and is composed as a two-part form. The *Andante* is in a binary form, while the scherzo is broken down as "A-Development-B-A."[32] The movement opens with melodic content in the upper woodwinds with pulsating accompaniment in the horn. The key centers for section A are A Major and E Major, but a majority of the accompaniment remains on the note E in octaves throughout. Following *Andante*, Arrieu shifts away from the lyrical style of the beginning and transitions to the *Piu Mosso* section, featuring tutti writing that is still centered in the key of E.

In the next major section of the *Allegro Scherzando,* several members of the ensemble present fragments of the melody through the extensive development of melodic ideas. The main melodic motive is written as dotted quarter notes over several measures and later becomes a single eighth note at the beginning of each measure. Examples F and G show variations of the melodic content from the development section (beginning of phrases notated by arrows). Movement III closes with tutti eight-notes and sweeping gestures in the upper woodwinds that resolve in the key of C major. The climactic build to the end of movement III suggests that it could almost serve as the ending to the entire piece.

[32] Douty.



Example F: Scherzo Melody Variation (a)

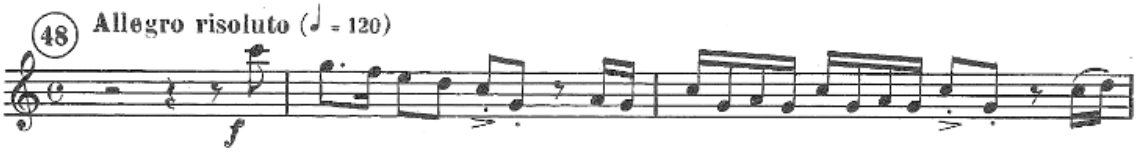


Example G: Scherzo Melody Variation (b)

The fourth movement is labeled *Cantabile* and is written primarily in compound meter with brief interjections in duple meter. The movement is through-composed and tonally centered around the key of C, however Arrieu often concludes melodic lines on the note E. Arrieu balances the sweetness and tenderness of aria-like melodies with brief shifts to more sinister melodic fragment in various diminished keys. Movement IV ends on a soft and mysterious cluster of notes, which fade out to niente.

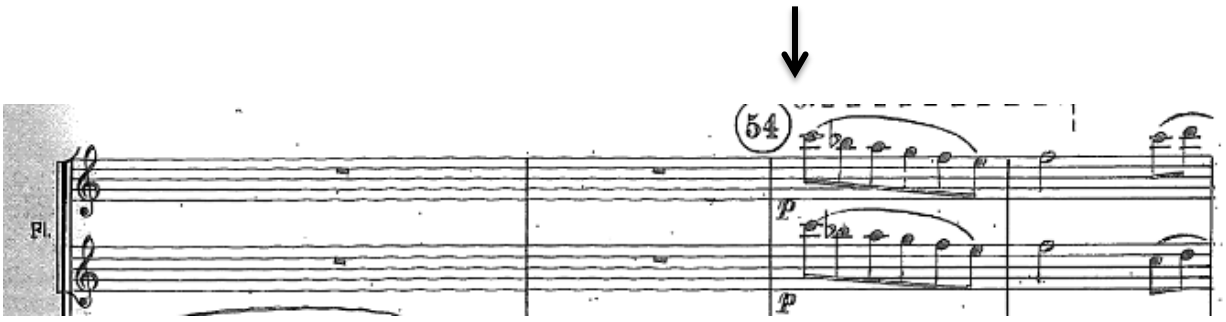
Movement V, *Allegro risoluto,* is a theme and variations with a development section followed by a return to the theme and a coda. The tempo is 120 beats per minute throughout, and the theme features a dotted-eighth-note and eighth-note rhythm (example H). The meters of 4/4,

2/4, and 3/4 are used, and the upbeat melody, which usually starts on a pick-up note, creates energy across the bar-lines.



Example H: Main Theme in Movement V

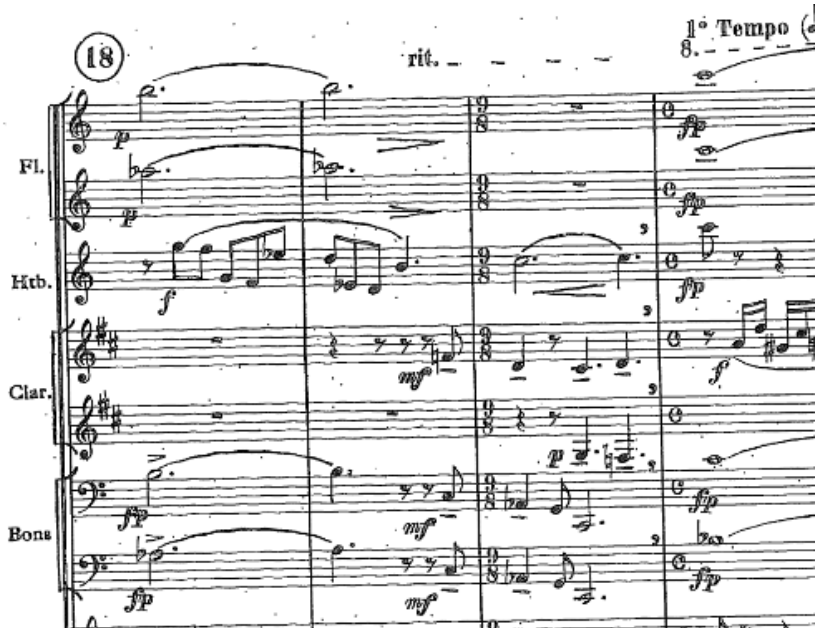
The development section begins at rehearsal no. 52 and builds to the climax at rehearsal no. 54 before returning to the main theme two measures before rehearsal no. 55. The beginning of movement V is securely in the key of C major, while the development is modulatory in nature. The prominent melodic idea of the development section is characterized by descending major scales (example I). A two-measure *ritenuto* re-establishes the key center of C major before the coda that concludes the whole work. The coda is labeled *Piu Lento* and features brief gestures in the woodwinds before the brass close with a descending figure to meet other instruments on a C-major chord. Arrieu is possibly using her experience in writing for stage and cinema to depict a "story-book" type ending to simply conclude this piece soft and quietly – as if the curtain closed.



Example I: Climactic material in Development Section of Movement V

There are several conducting challenges throughout the *Dixtuor* including the first measure where the flutes begin on beat three as a pick-up to beat four (in 6/8 time). The agogic pulse is disrupted as a result from the beginning, and the clarinet may have issues entering correctly if not cued appropriately. Undoubtedly, the most difficult conducting challenges that surround this piece are the obscure and frequent meter changes and non-idiomatic melodies. The conductor must have a firm understanding of how these melodies lie within the overall structure of each movement and how the melodies work with the harmonies and counter-melody.

In addition, the conductor should take considerable time interpreting how to transition from one section to another. *Dixtuor* is full of peculiar transitions in each movement such as slow to fast, metric modulations, brief pauses, etc. The transition at rehearsal no. 31 in movement III may present the greatest challenge for the ensemble when changing to the sections in 3/8 time. The conductor may find it helpful to add a caesura to the measure preceding rehearsal no. 31, which may better prepare the full ensemble to enter. Finally, in the third and fourth measures after rehearsal no. 18 in movement II (Example J), the conductor may find that conducting each of the notes presented between the clarinets and bassoon produces a cleaner performance. The ensemble should be made aware of how the parts work together and how the conductor will conduct this ritardando.



Example J: Conducting Challenge After Rehearsal No. 18

PETITE SYMPHONIE, OPUS 90 – CHARLES GOUNOD

The *Petite Symphonie,* Opus 90 *(Petite Symphonie pour instrument á vent*) by Charles Francois-Gounod is representative of the early French works composed for wind band but displays influence from earlier works for this type of ensemble. Born on June 17, 1818, Gounod spent most of his life in Paris. He died in France on October 18, 1893. Gounod composed for many different genres and ensemble settings and is recognized as one of the most respected composers of the late nineteenth century, even being awarded the Prix de Rome in 1839.[33] Gounod was an exceptionally religious man who composed a large number of sacred works in addition to secular works. It has even been noted that he would often compose while kneeling at

[33] Andy Pease, "Petite Symphonie by Charles Gounod," *Wind Band Literature: A Conductor's Perspective*, Last Revised September 27, 2015, https://windliterature.org/2015/09/27/petite-symphonie-by-charles-gounod/.

the altar of a church, and he long debated entering into priesthood.[34] Like many of his late-Romantic and modernist contemporaries, Gounod chose to move in a direction that was anything but Wagnerian. Wagner's music was full of poignant harmonies and dissonances, but composers like Gounod were gathering influence from works of a simpler time in their anti-Wagnerian approach.[35] In the case of the *Petite Symphonie*, it seems he drew inspiration from the simple and more conservative style found in the early harmoniemusik of the French Revolution.

One of the last instrumental works written by Gounod, the *Petite Symphonie* is a major contribution to the chamber wind band repertoire.[36] "The music is charming, graceful, and elegant, truly representative of the French 'salon' music style."[37] Composed in 1885, the work served as incidental music for the Société de Musique de Chambre pour Instruments à Vent (Chamber Music Society for Wind Instruments) and its founder and principal flutist, Paul Taffanel (1844-1908).[38] The instrumentation calls for flute, two oboes, two B-flat clarinets, two F horns, and two bassoons. This is a traditional wind octet (2-2-2-2) with the added flute part in honor of Taffanel.[39] All parts are written in their transposed key with the exception of the horn, which is written in B-flat basso and E-flat, meaning the horn players will have to transpose their

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[34] Steven Huebner, "Gounod, Charles-François," *In the New Grove Dictionary of Music and Musicians: 2001*, Accessed October 30, 2020, https://doi.org/10.1093/gmo/9781561592630.article.40694

[35] Lucas Harry Peterson, "A Master's Recital in Conducting," Dissertation and Theses at UNI. 394, 9, https://scholarworks.uni.edu/cgi/viewcontent.cgi?article=1395&context=etd.

[36] Huebner.

[37] Thomas L. Dvorak, Robert Grechesky, Gary M. Ciepluch, *Best Music for High School Band: A Selective Repertoire Guide For High School Bands and Wind Ensembles*, edited by Bob Margolis (Brooklyn, NY: Manhattan Beach Music, 1993), 103

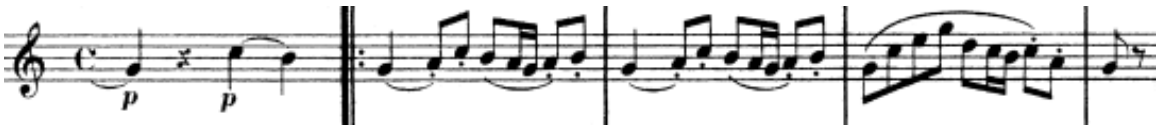
[38] Winther, 181.

[39] Peterson, 10.

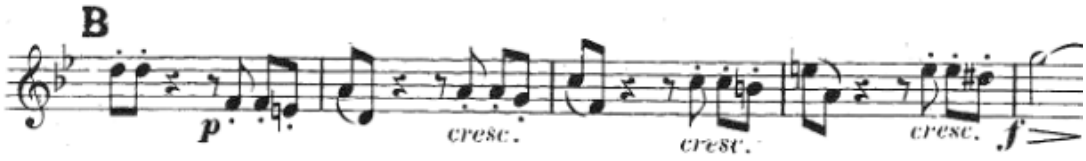
parts. The *Petite Symphonie* follows the traditional four-movement format of the symphony consisting of fast, slow, scherzo, and fast.[40]

The first movement, *Adagio et Allegretto*, follows the standard sonata allegro form and is in the key center of B-flat. This movement begins with a unison/octave sustained pedal B-flats to establish the tonal center for the piece. Similar to Arrieu's *Dixtuor*, theme I does not fall agogically on the expected strong beat (example K). The theme is stated and exchanged between the clarinets and oboes. Theme II (Example L) follows theme I in the dominant key of F major, which is also exchanged between the oboes and clarinets.

The development section begins at measure 50b and follows the standard progressions and modulations of sonata allegro form. Phrases are traded between the upper woodwind voices and the music arrives at the recapitulation in measure 96 on beat three (as before). Movement I finishes with a closing theme and coda in the tonic key of B-flat Major.



Example K: Theme I of Movement I (m.16-20)



Example L: Theme II from Movement I (m.28-32)

[40] Chad Nicholson, *A Guide to the Top 100 Works in Grades IV, V, VI* (Galesville, MD: Meredith Music Publications, 2009), 40.

From the conductor's perspective, one of the main challenges of this movement is to understand and accept that the melody is not on the expected agogic beat. The conductor must ensure that they have a strong understanding of where the melody lies within the meter. The conductor must also be aware of the musician's innate tendency to play too heavy and potentially drag the tempo. The sound must remain light and forward moving to produce the correct aesthetic. To achieve this aesthetic, the conductor may consider conducting this movement in halftime following the initial statement of theme I. Since the agogic pulse is displaced, it will serve the ensemble well to establish the quarter-note pulse in the melody first.

Movement II, *Andante Cantabile*, features the flute and loosely follows the da capo aria form that was inspired by Henry Purcell in the operas and English oratorios of the Baroque era.[41] Although the form is not strictly a da capo aria, it follows the ternary form of ABA and is centered in the key of E-flat major. Following a brief introduction, the flute presents the main melodic material (example M). There is a short transition that leads to the B section in the dominant key of B-flat Major, which develops over several measures and leads back to the main theme. James Harding makes reference to this piece in his book *Gounod* in reference to the flute aria:

> … [it] spins out a long cool melody of irresistible charm with ornamental flourishes what are an integral part of the line. As elsewhere, the effect is vocal operatic even, though Gounod was able to control the embellishments and did not have to suffer the interference of prima donnas.[42]

Example M: Flute Aria Melody (m. 8-15)

[41] Peterson, 11.
[42] James Harding, *Gounod* (New York: Stein and Day, 1973), 211.

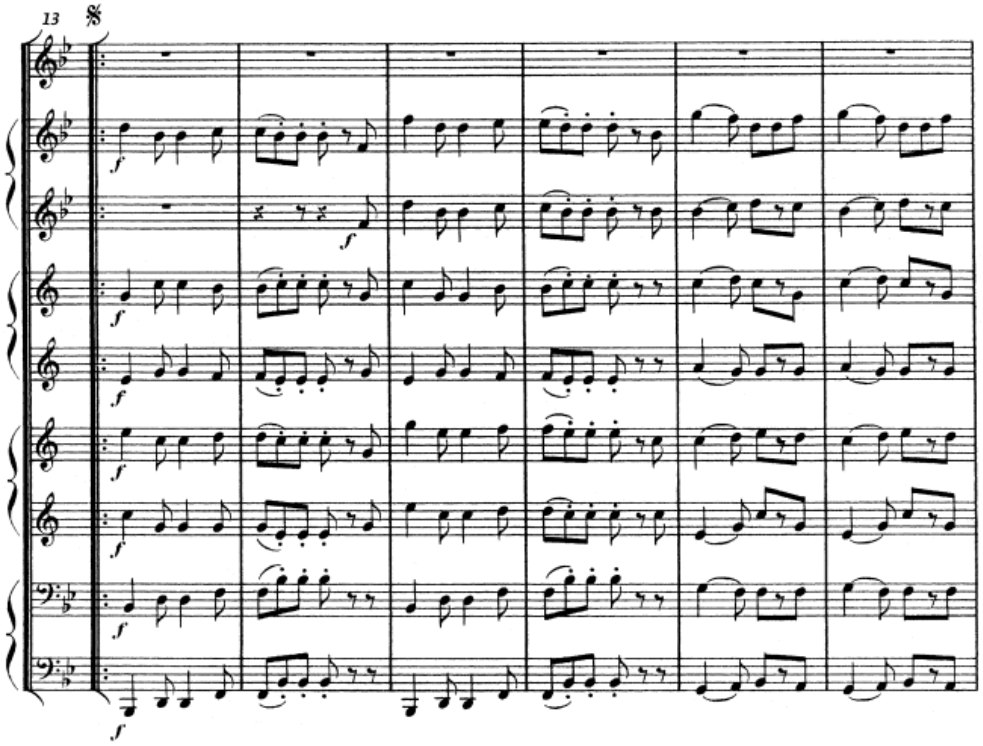
The conducting challenges in this movement lie in the selection of tempo. The conductor must feel a tempo that allows the flute melody to sing with slight rubato while moving the ensemble along. If the conductor chooses a tempo that is too slow, the overall aesthetic of the piece might be ruined. Because the tempo is not indicated, start with 60 beats per minute and adjust as needed to your ensemble. (However, the conductor will certainly have to make a decision regarding the tempo that they feel is best.) Additionally, with the limited number of players, it will be more beneficial for musicians to listen rather than watch the conductor – as in a chamber ensemble setting.

Movement III, *Scherzo*, follows the minuet and trio form and remains in a compound meter throughout. The *Scherzo* begins in B-flat major with a call-and-response type introduction in the horn that intensifies into the minuet theme (example N). Harding writes that "The horns lead the celebrations in the scherzo and get it off to a dashing start as well as highlighting vital points in the score and generally underpinning the other instruments with their friendly rumble."[43] The minuet is composed of smaller rounded-binary forms (see below) comprised of a significant amount of tutti writing in comparison to the rest of the work, which is more intimate in nature. The trio begins in E-flat major and relies on the upper woodwinds for the melodic content, while bassoons and horns serving as accompaniment. Similar to other minuet and trios, repeats should not be taken during the second time through the minuet.

Movement III Analysis

Introduction	B-flat Major	m. 1
Aa Section	B-flat Major	m. 13
Ab Section	G minor	m. 41
Ba Section	E-flat Major	m. 69
Bb Section	B-flat Major	m. 89

[43] Harding, 212.

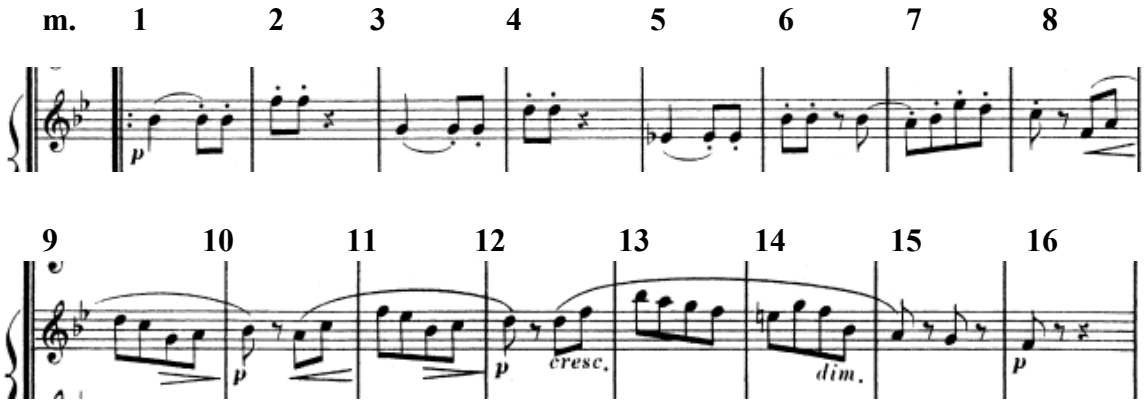


Example N: A Theme of Movement III (m. 13-18)

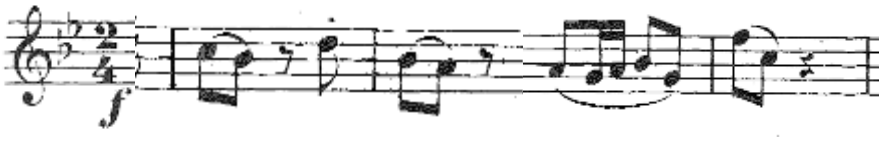
Challenges the conductor might face in this movement stem from timing in transitions from section to section. For example, the ensemble has the option to slow down or keep strict time when finishing the trio and returning to the minuet. The conductor should establish their interpretation of these transitions and convey this in their conducting.

The final movement, *Finale*, is a variation of sonata form. The movement begins in the key of B-flat, with an introduction that thematically hints at theme I of the exposition (example O). Theme I is a 16-measure phrase presented solely in the oboe part with bassoon accompaniment. Gounod uses three themes in the exposition, with the development and recapitulation containing considerably less content. Theme I of the exposition is presented, repeated or traded to another instrument, and immediately goes into theme II (example P).

Similarly, theme II is stated and traded between various woodwind voices before transitioning into theme III (example Q). Theme III in the horn and bassoon is followed by closing themes I and II and returns to the beginning of the exposition. The development begins at measure 127 and moves through minor variations of theme I and further develops theme II. The tonal centers in the recapitulation begin in the dominant key and return to the tonic key with the return of theme II as opposed to beginning the recapitulation in the tonic key.[44] The layout of the recapitulation and the coda are not quite clear, but the argument can be made that Gounod touches on each of the themes out of order and in various key centers before arriving at the coda at measure 199. Efforts proved inconclusive in an attempt to analyze the form as something other than sonata form.

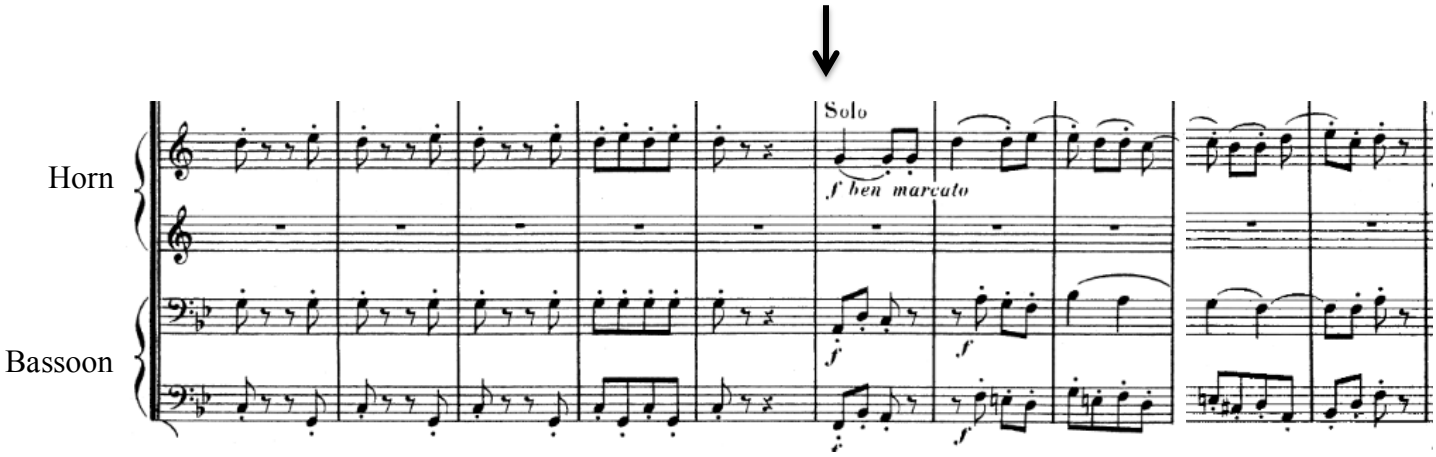


Example O: Theme I from Exposition of Movement IV (*Finale)*



Example P: Theme II of Movement IV (*Finale*)

[44] Peterson, 12.



Example Q: Theme III of Movement IV (*Finale*)

CONCLUSION

This research-based performance was to explore three French wind chamber ensemble compositions. The works selected for the project only begin to scratch the surface of how France's culture and art impacted wind music. The French Revolution presented a major opportunity for the development of the wind band and the need for an ensemble that was sustainable for outdoor concerts. While these concerts were functional for entertainment purposes only, these works are now recognized as serious music for wind bands. Although not all of the selected works are as equally well known, the repertoire consisted of quality compositions that contain artistic merit through several factors including compositional form, varied combinations of instrumental voices, and compositional practices. The project fulfilled the purpose of exploring three French wind band chamber works from the nineteenth and twentieth centuries.

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